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BANJO—Burlesque Ethiopian	*Melnotte*	$1 00
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CARNIVAL OF VENICE-Extravaganza.	*Melnotte*	1 25
CONCERT POLKA, (Bilse)	*Melnotte*	75
DAISIES ON THE MEADOW—Waltz	*Paul*	1 00
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ELLA'S EYES—Polka	*Kunkel*	1 00
EN AVANT—Marche Militaire	*Schotte*	1 00
EVENING CHIMES	*Paul*	1 00
FIRST SMILE—Waltz	*Paul*	1 00
GEM OF COLUMBIA—Galop de Bravoure.	*Siebert*	1 00
GERMANS' TRIUMPHAL MARCH	*Kunkel*	1 25
HEATHER BELL—March	*Kunkel*	1 00
HEATHER BELL—Polka	*Kunkel*	1 00
HEATHER BELL—Waltz	*Kunkel*	1 00
HUZZA, HURRAH—Galop	*Wollenhaupt*	80
INTERNATIONAL FANTASIA—Grand Potpourri No. 2	*Epstein*	2 50
Introducing Miserere from Il Trovatore, Valse from Faust, Airs from Grande Duchesse, Pique Dame, Star Spangled Banner, God Save the Queen, and Yankee Doodle, with Variations.		
IL TROVATORE—Grand Fantasia	*Melnotte*	1 50
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LOVE'S GREETINGS—Schottische	*Siebert*	75
MAIDEN'S PRAYER—Concert Variations.	*Paul*	1 00
MARCH OF THE GOBLINS	*Julie Rive-King*	1 00
MARCHE DES JEUNES DAMES	*Goldbeck*	1 00
MORNING CHIMES	*Paul*	1 00
NIGHT BLOOMING CEREUS—Polka—	*Scheuermann*	1 25
NECK AND NECK—Galop	*Meyer*	1 00
MAY GALOP	*Sisson*	60
WACO WALTZ	*Sisson*	60
ZETA PHI MARCH	*Hickock*	60
SILVERY WAVES	*Wyman*	1 50
WEDDING MARCH	*Floersheim*	1 00
MARSCH-HUMORESKE	*Kroeger*	60
CARELESS ELEGANCE QUICKSTEP,	*Geo. Shleiffarth*	75
MAZEPPA GALOP BRILLIANT	*A. Strelezki*	1 00
OUR BOYS—March	*Anschütz*	1 00
LOVE'S WHISPERING—Valse Caprice,	*Kieselhorst*	1 00
WYMAN INSTITUTE MARCH	*Zeisberg*	75
ALHAMBRA—Moorish Dance	*Charles Kunkel*	1 00
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VALSE MIGNONNE	*Louis Conrath*	1 00
CINDERELLA—Impromptu Walzer	*L. Conrath*	1 00
MARCHE DES ADELPHIENNES	*J. T. Coley*	1 25
NONPAREIL GALOP	*Kunkel*	$1 00
ON BLOOMING MEADOWS—Concert Waltz	*Julie Rive-King*	1 50
PEGASUS—Grand Galop	*Schotte*	1 50
PENSEES DANSANTES (Thoughts of the Dance)—Valse Caprice	*Julie Rive-King*	1 50
PHILOMEL—Polka	*Kunkel*	75
POLONAISE HEROIQUE—Morceau de Concert	*Julie Rive-King*	1 25
PUCK—Marche Grotesque	*Melnotte*	1 25
RESTLESS LOVE—Polka	*Kunkel*	1 00
SCHOTTISCHE MILITAIRE	*Green*	75
SCOTCH DANCES—(Ecossaise)	*Chopin*	1 00
SHAKESPEARE MARCH	*Kunkel*	75
SHOOTING METEOR—Galop Brillant	*Paul*	1 00
SKYLARK POLKA	*Dreyer*	1 00
SPARKLING DEW—Caprice	*Kunkel*	1 00
OPERATIC FANTASIA—Grand Potpourri No. 1	*Epstein*	2 50
Introducing themes from Bellini's Norma and Sonnambula, Offenbach's Barbe Bleue, Flotow's Stradella, Wagner's Tannhauser March, Suppe's Banditenstreiche, and Boscowitz's Torchlight March.		
ST. LOUIS NATIONAL GUARD QUICK-STEP	*Green*	75
SUITE DE LAENDLERS	*Andres*	2 00
THE FLIRT—Impromptu a la Polka	*Paul*	1 00
THE JOLLY BLACKSMITHS	*Paul*	1 00
TRUST IN GOD—Religious Meditation.	*Melnotte*	1 00
UNTER DONNER UND BLITZ—Galop. (Strauss)	*Melnotte*	75
VENI, VIDI, VICI—Galop	*Melnotte*	1 00
VIVE LA REPUBLIQUE—Grande Fantaisie (Treating Marseillaise and Mourir Pour la Patrie)	*Kunkel*	1 25
VISITATION CONVENT BELLS	*Kunkel*	60
FIRST RIDE GALOP	*Sidus*	60
THE CUCKOO AND THE CRICKET	*Sidus*	60
POLKA GRACIEUSE	*Kroeger*	1 00
MARCH OF THE AMAZONS	*Kroeger*	1 00
DANSE CHARACTERISQUE	*Kroeger*	1 00
SUITE DE VALSES	*Kroeger*	1 50
FARFADET SCHERZO-GALOP, (Gregh)	*Jean Paul*	1 00
TOURISTS' MARCH	*C. T. Sisson*	1 00
POLO—Galop de Concert	*Dinkgrève*	1 00
TARANTELLA	*Louis Conrath*	1 25
HAPPY BIRDLING—Rondo	*Carl Sidus*	60
ADELE—Impromtu a la Valse	*Kieselhorst*	60
LA MOZELLE—Valse Brillante,	*Mc Nair Ilgenfritz*	1 25
FLASH AND CRASH—Galop de Concert,	*S. P. Snow*	1 25
HUMORESQUE—Danse des Negres,	*Charles Kunkel*	1 25

ALPINE STORM, A Summer Idyl, - - Charles Kunkel, $1.50

SOUTHERN JOLLIFICATION, Plantation Scene, Charles Kunkel, 1.00

Overtures Paraphrased for Concert Use.

CALIPH OF BAGDAD	*Melnotte*	$1 75
FRA DIAVOLO	*Melnotte*	1 50
MASANIEI LO	*Melnotte*	2 00
MERRY WIVES OF WINDSOR	*Melnotte*	2 00
POET AND PEASANT	*Melnotte*	$1 75
STRADELLA	*Melnotte*	1 50
WILLIAM TELL	*Melnotte*	2 50
ZAMPA	*Melnotte*	1 50

Jean Paul's Operatic Fantasies.

1. IL TROVATORE	*Verdi*	1 00	
2. FATINITZA	*Suppe*	1 00	
3. BOHEMIAN GIRL	*Balfe*	1 00	
4. NORMA	*Bellini*	1 00	
5. H. M. S. PINAFORE	*Sullivan*	1 00	
6. LA SONNAMBULA	*Bellini*	1 00	

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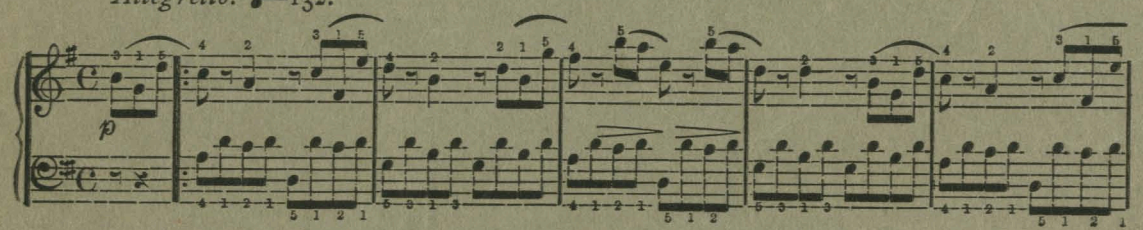
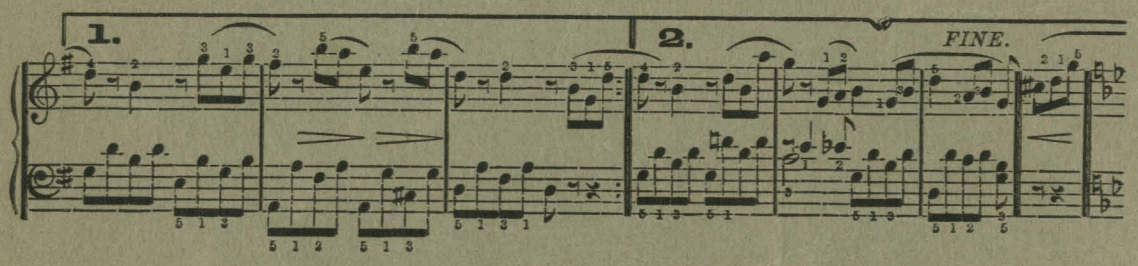
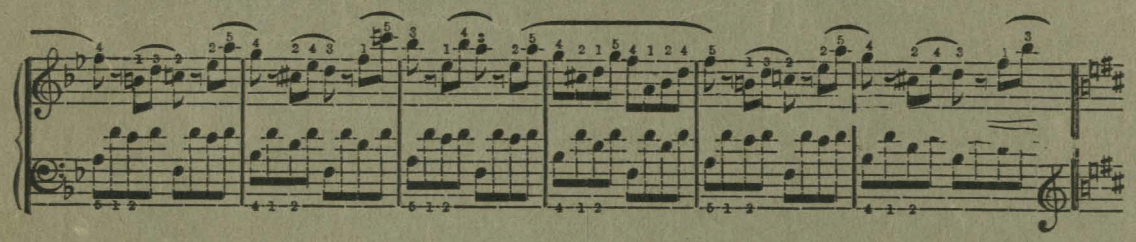
GAVOTTE.

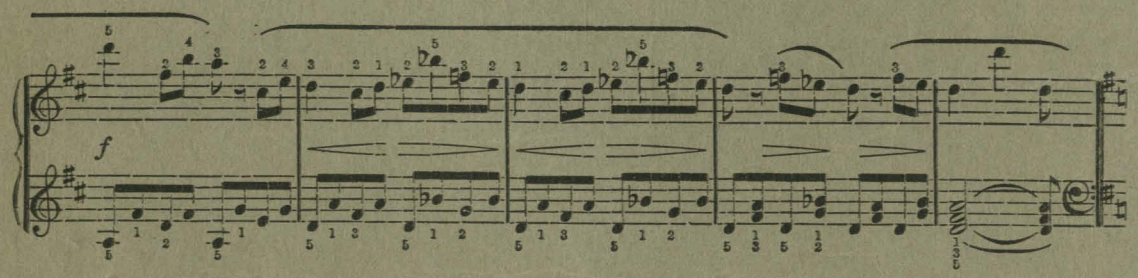
CARL SIDUS, Op. 214.

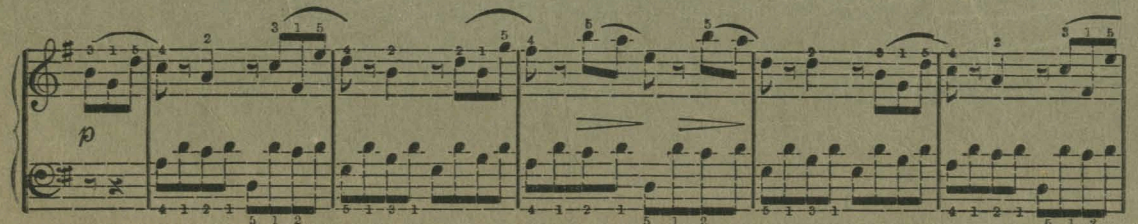
Allegretto. ♩—132.











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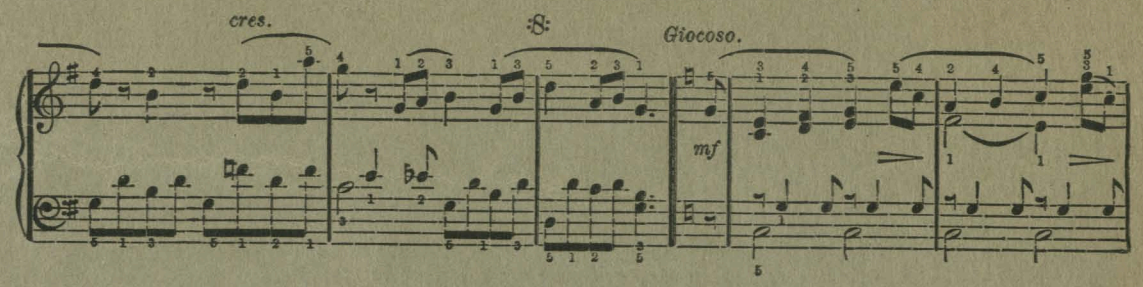
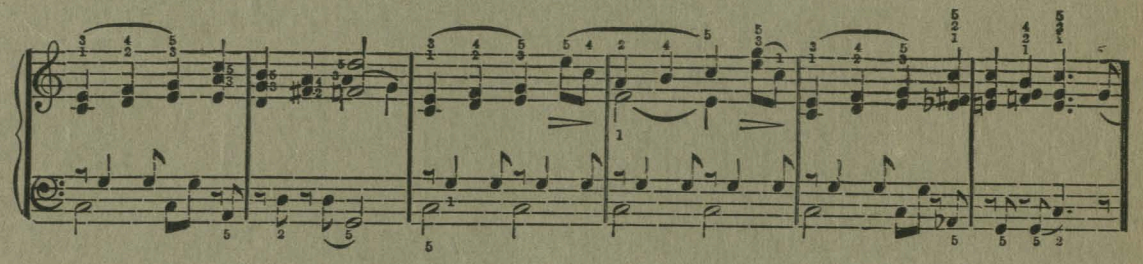
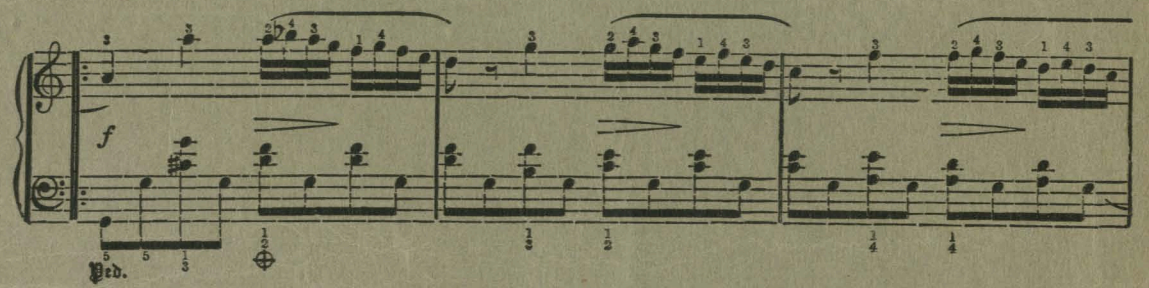
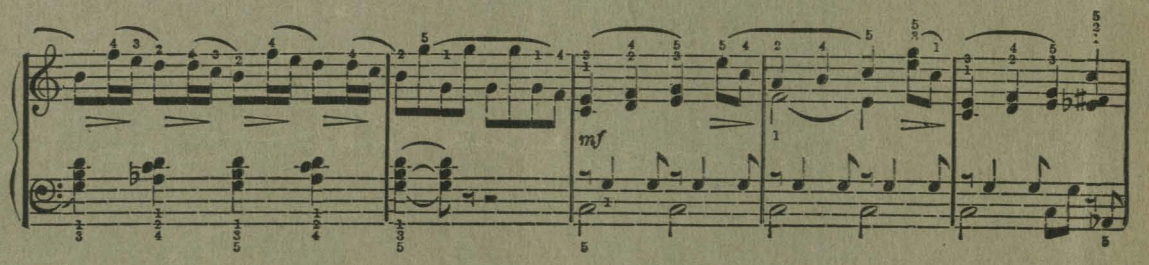
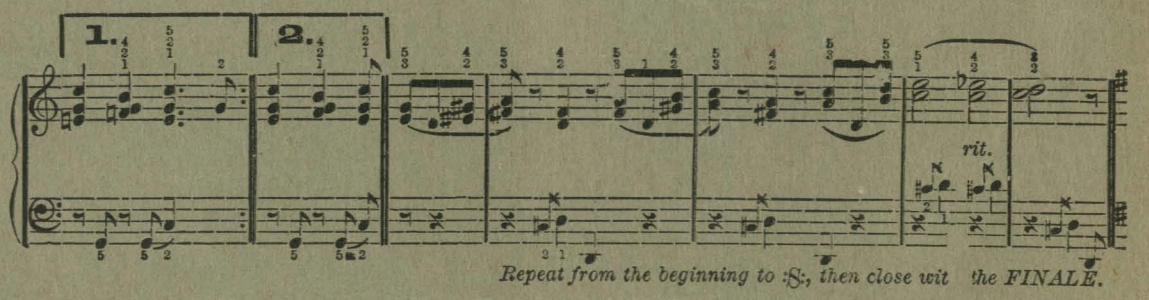




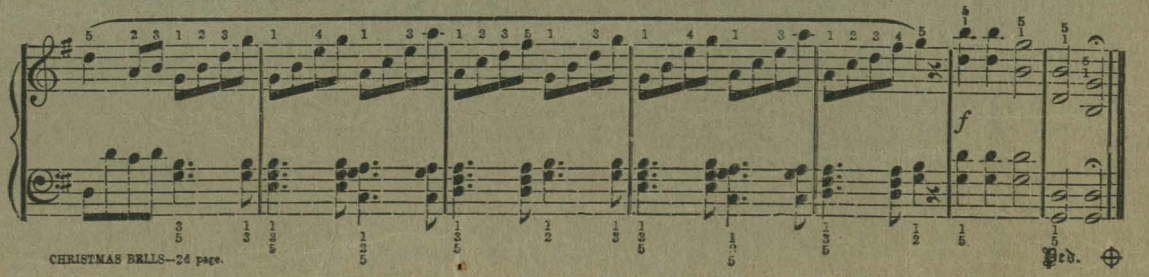






Repeat from the beginning to 𝄋, then close wit the FINALE.

FINALE.



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IL TROVATORE.

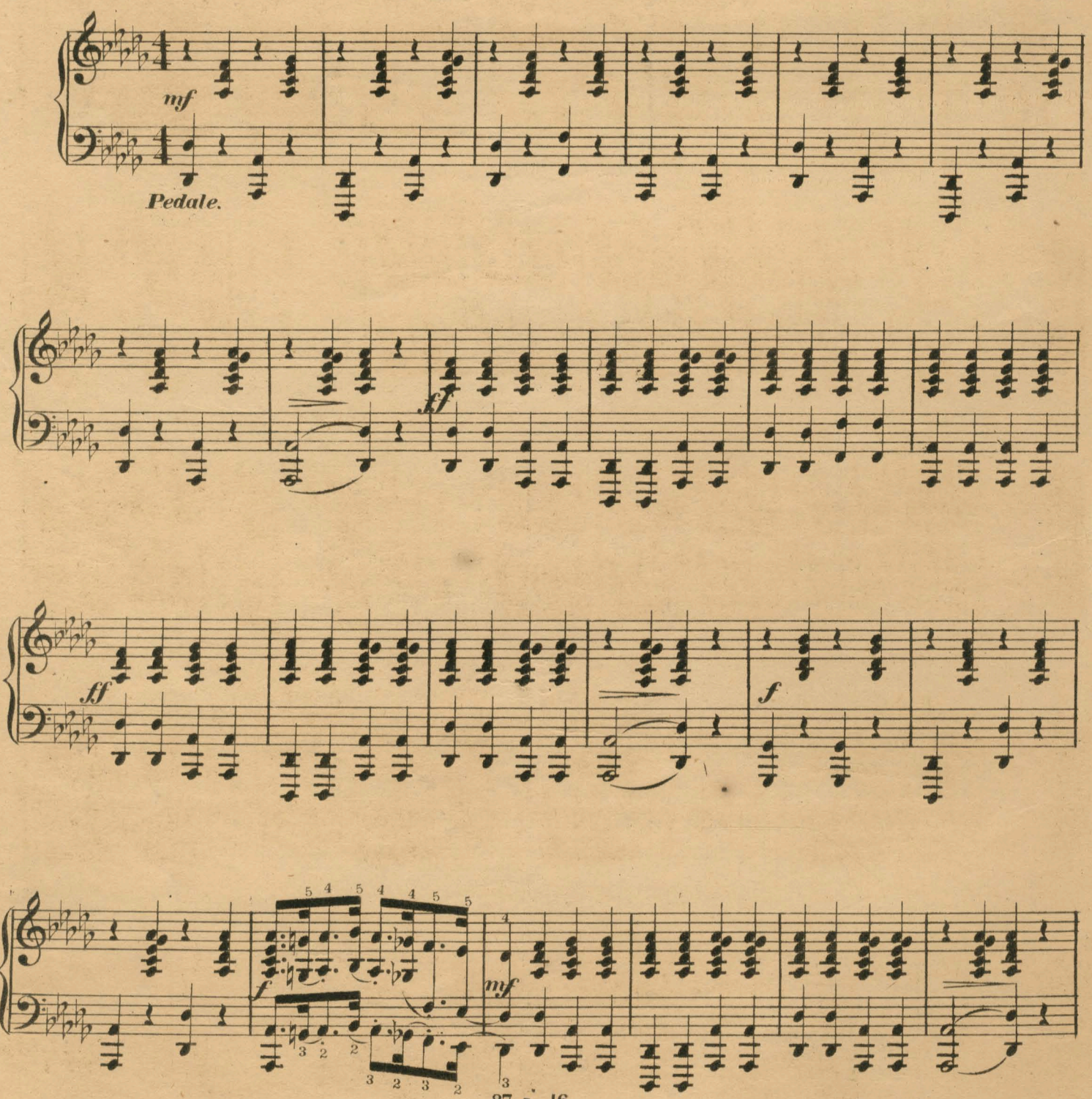
Morceau de Concert.

Revised Edition.

Secondo.

Claude Melnotte. Op. 117

Tempo di Marcia. ♩ = 72.



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IL TROVATORE.

Morceau de Concert.

Revised Edition.

Claude Melnotte. Op. 117.

Tempo di Marcia. ♩ — 72.

Primo.

mf

Pedale.

ff

f

mf

ff

f

87 - 16

This piece is one of thirteen that appeared in Kunkel's Musical Review for September 1889

ROBYN'S latest

ELMAIM Valse Brilliante,

Price 60 cent

Risoluto.

ff *ff* *ff* *ff* *mf*

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

f

stacc.

poco a poco cres.

f *f* *f*

Ped. ✲ Ped. ✲ Ped. ✲

1.

f *f* *ff* *f*

Ped. Ped.

Risoluto.

ff *ff* *ff* *ff* *mf*

Ped. Ped. Ped. Ped.

f *mf*

f *poco a* *poco cres.*

Ped. Ped. Ped.

ff 1. *f*

Ped.

2.

ff sf > sf > ff ff ff

Ped. * Ped. *

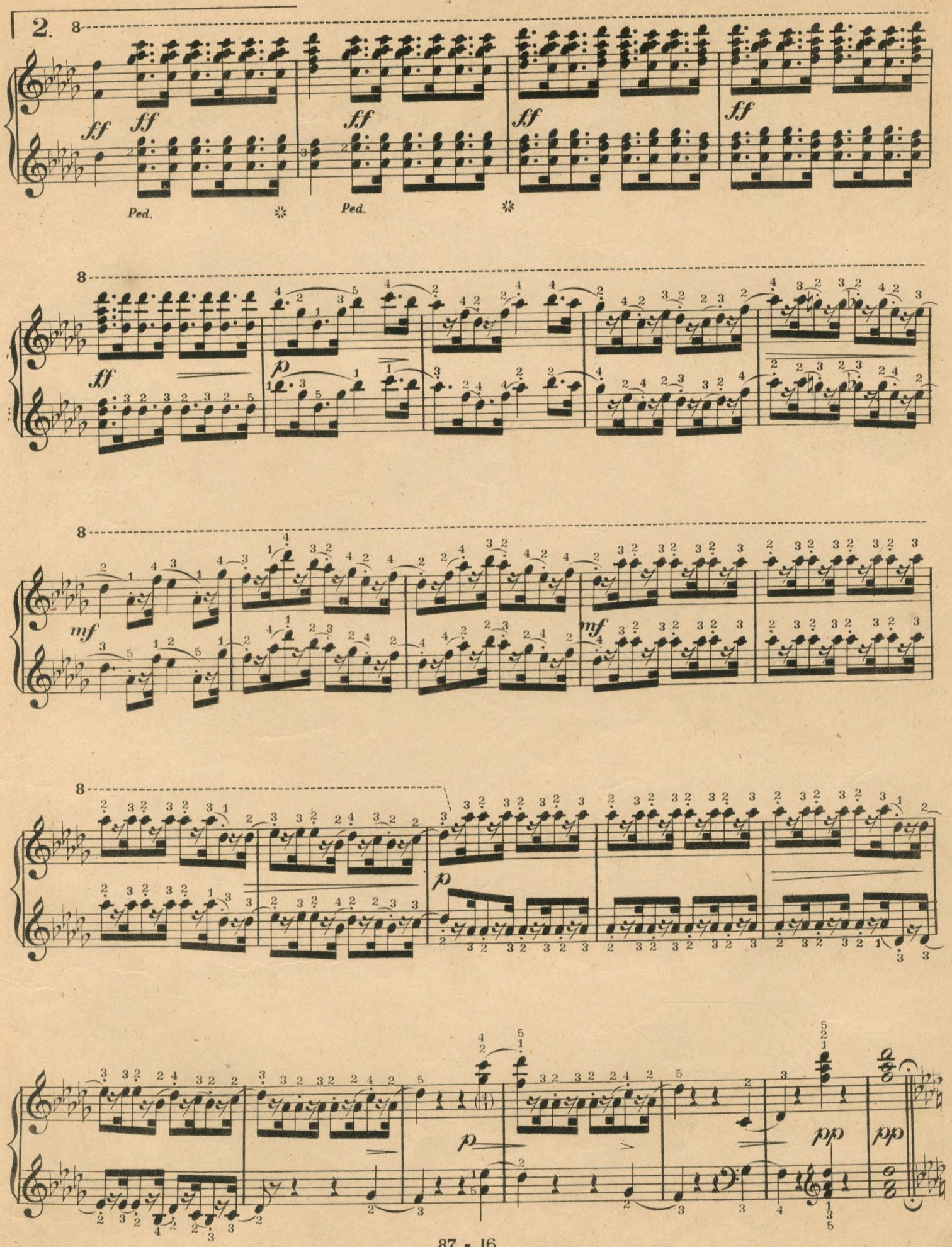
p

stacc:

mf

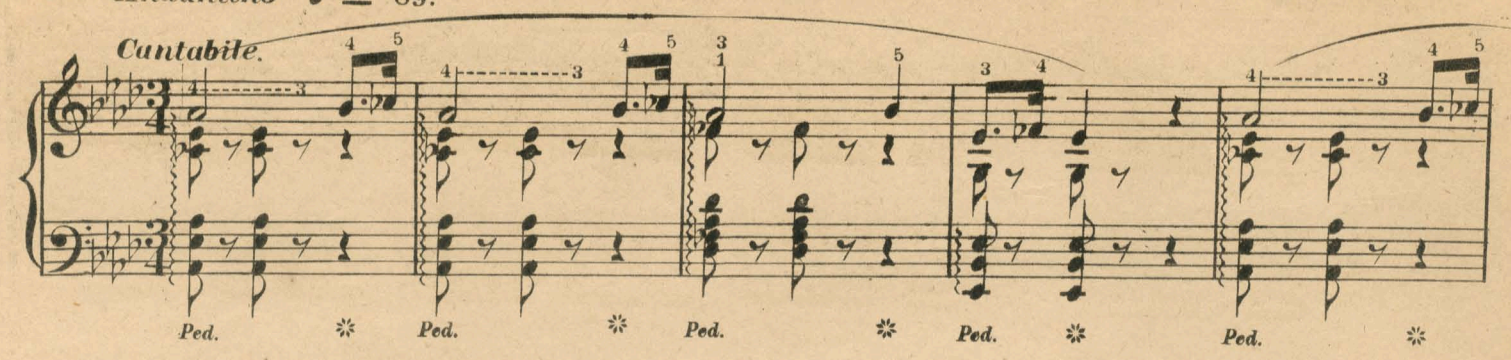
p

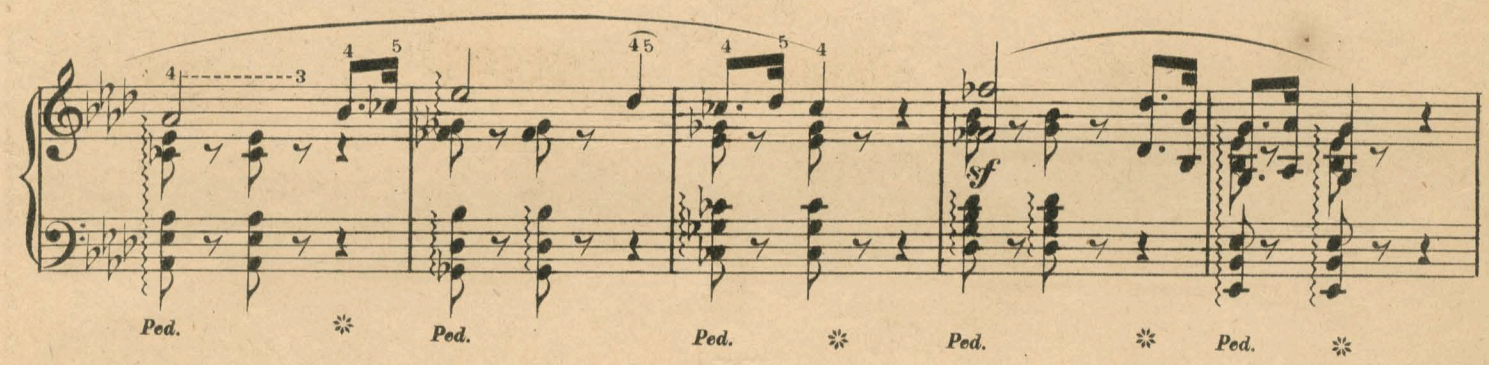
p pp pp

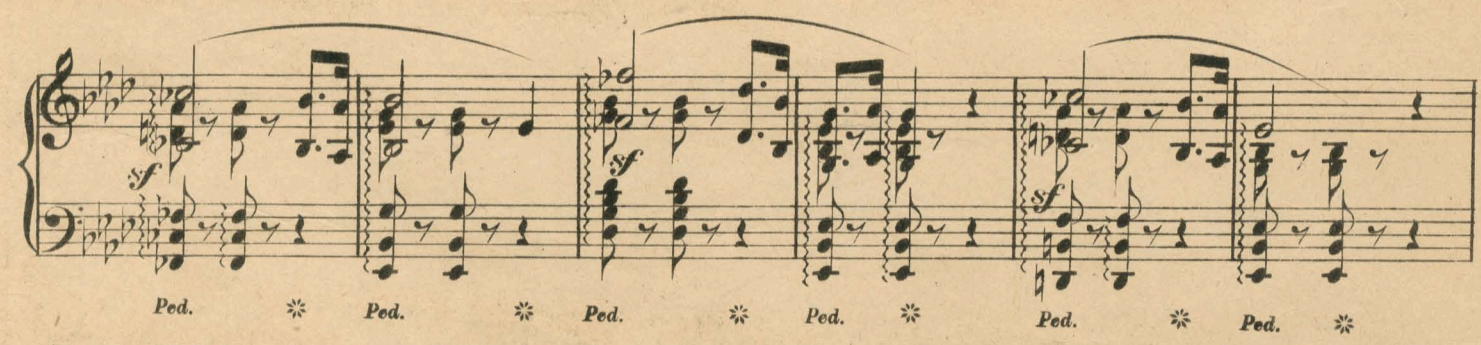

2.
Ped.
Ped.

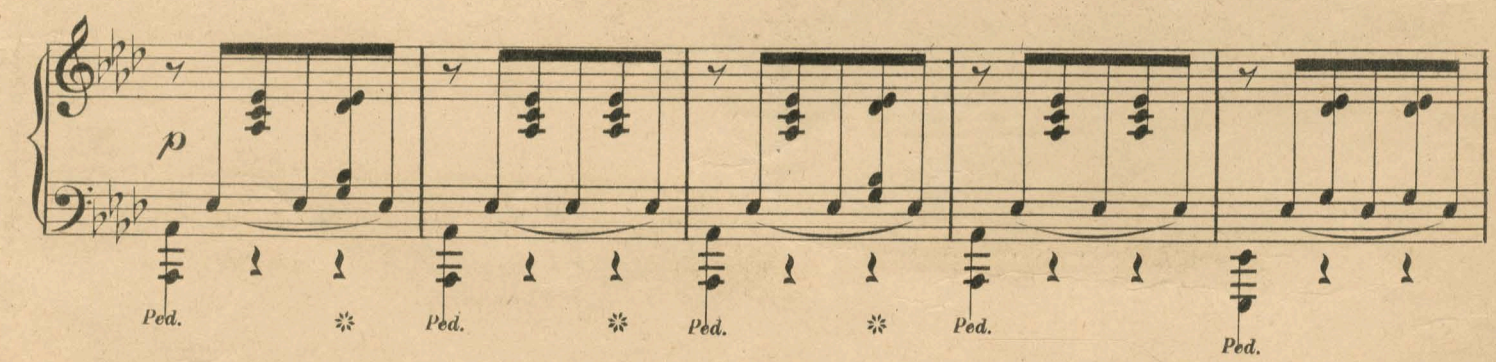
Andantino ♩ = 69. Secondo.

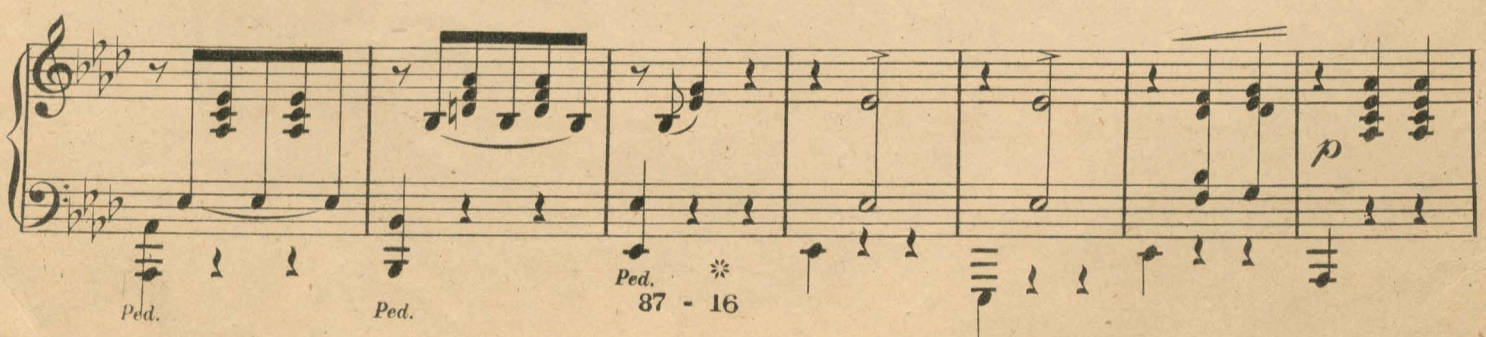
Cantabile.











Andantino ♩ = 69.

Primo.

p

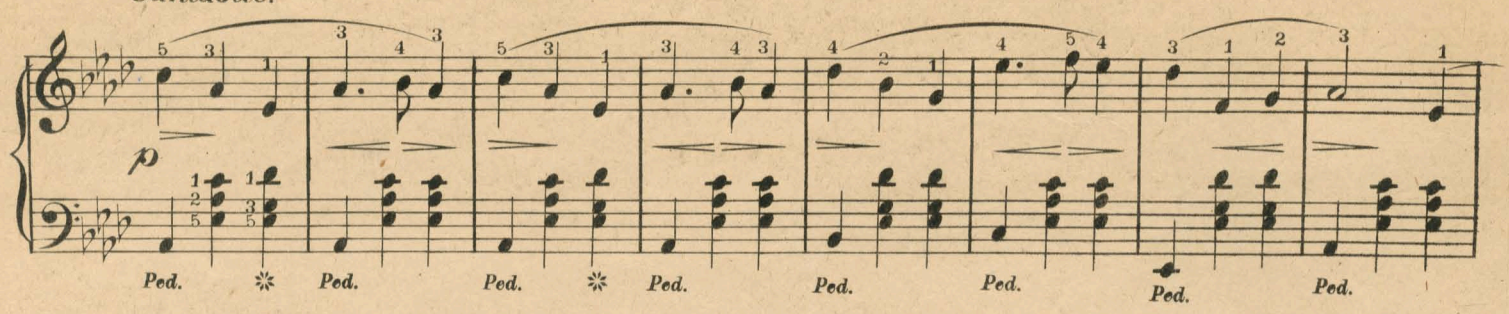
f

mf

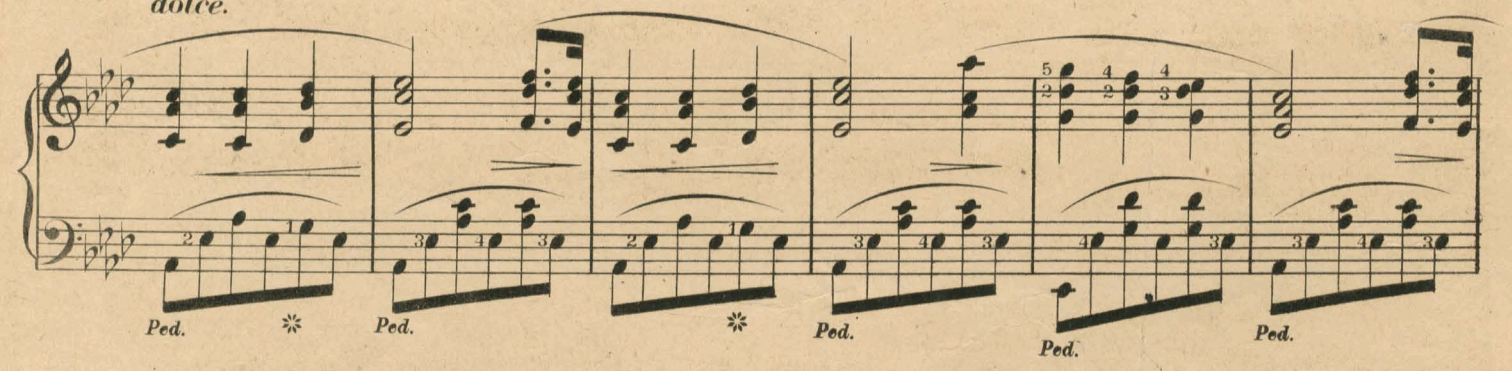
dolce.

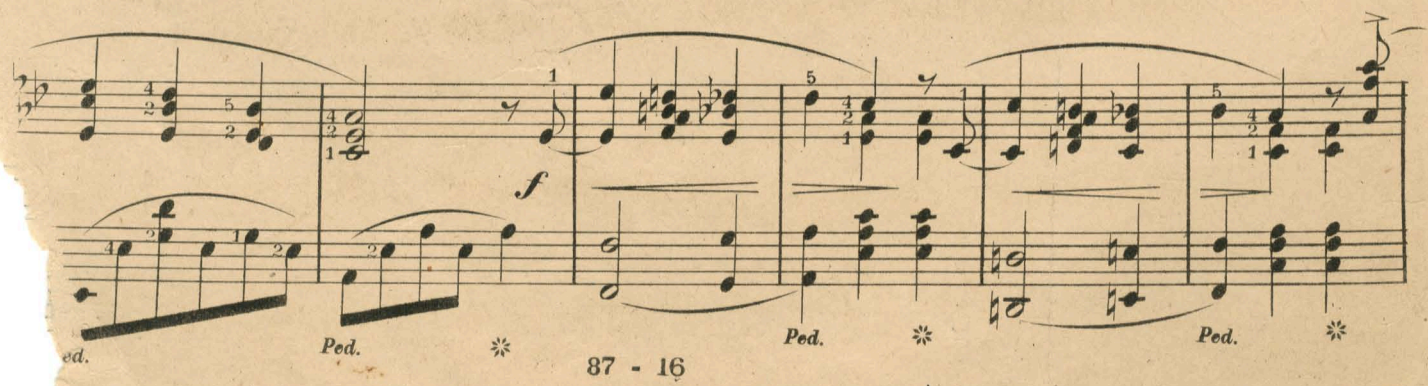
Ped.

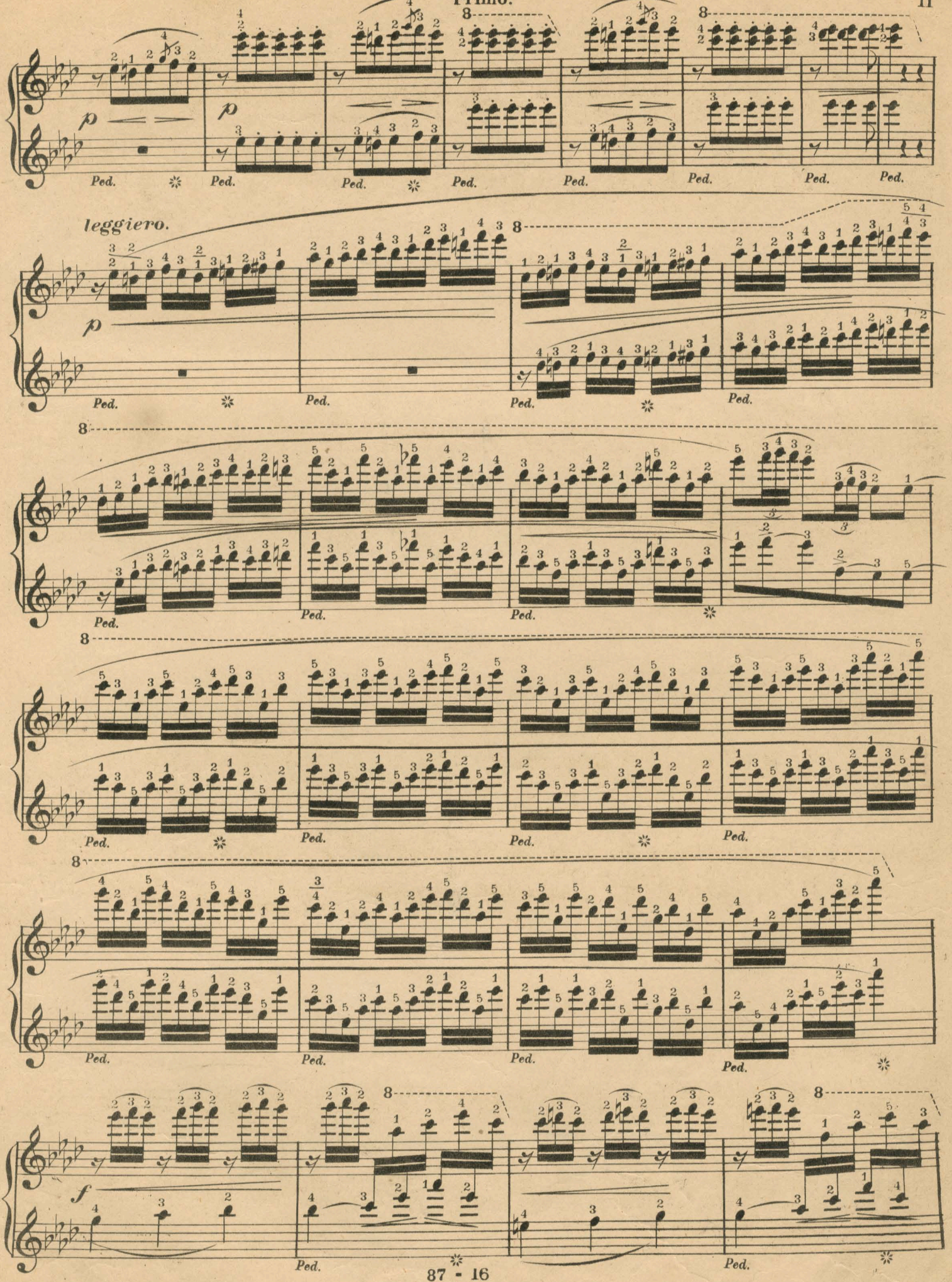
Cantabile.



dolce.






leggiero.
Ped.

f

Ped. ✲ Ped. Ped. Ped. ✲ Ped. ✲

marcato.

Ped. ✲ Ped. Ped. Ped. ✲

Ped. ✲ Ped. Ped. Ped. ✲ Ped. ✲ Ped.

calando.

p *pp*

Ped. ✲ Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped.

8

or thus:

r. h. *f*

l. h.

8

leggiero.

f 8

Ped.

8

8

Ped. Ped. Ped. Ped. Ped.

8

8

Ped. Ped. Ped. Ped. Ped.

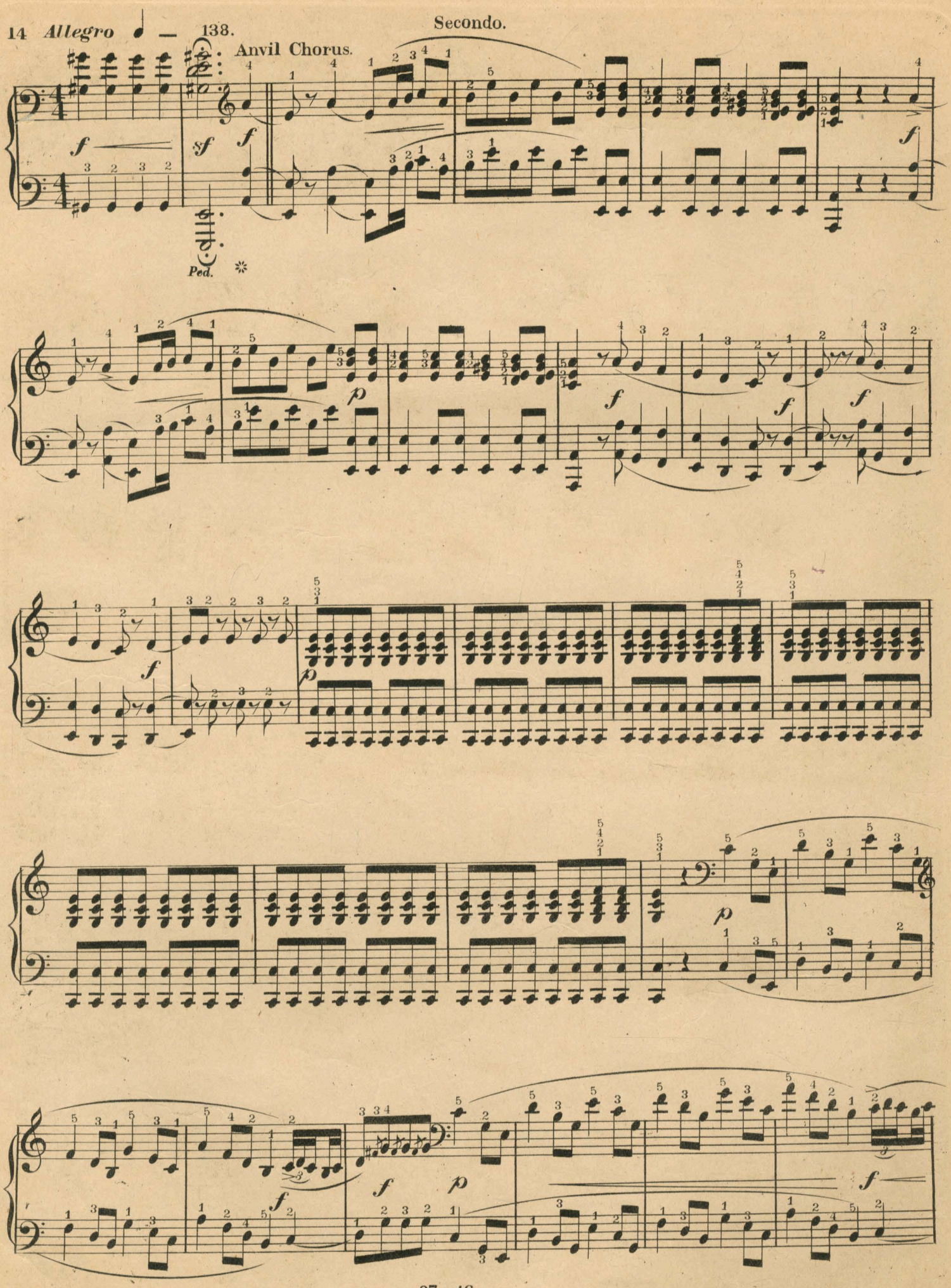
8

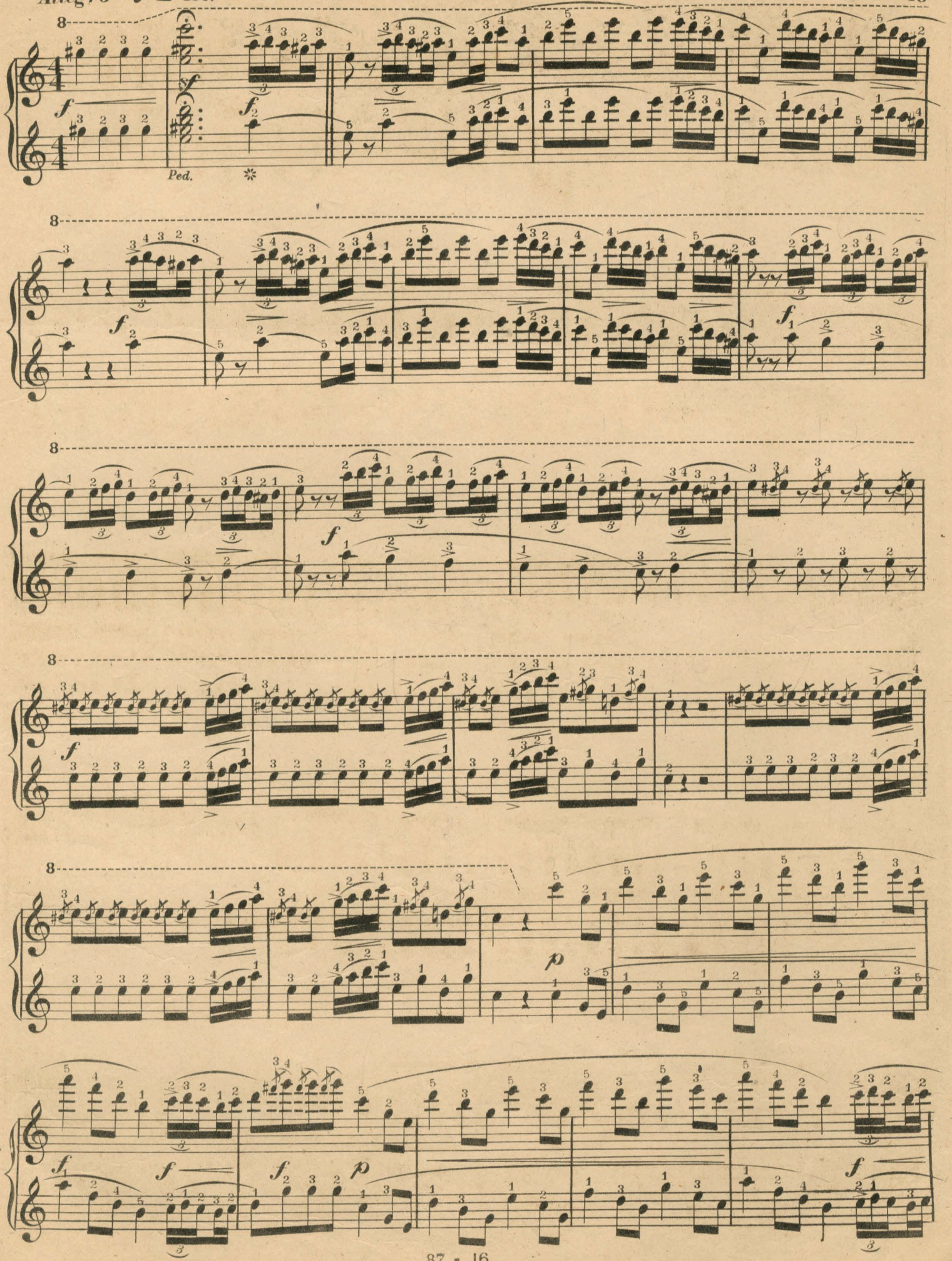
calando.

8

Ped. Ped. Ped. Ped. Ped.

14 *Allegro* ♩ = 138. Anvil Chorus. Secondo.




8
Ped.
8
8
8
8
8

Secondo.

f *f* *f* *ff*

ff *marcato.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. ✲

f

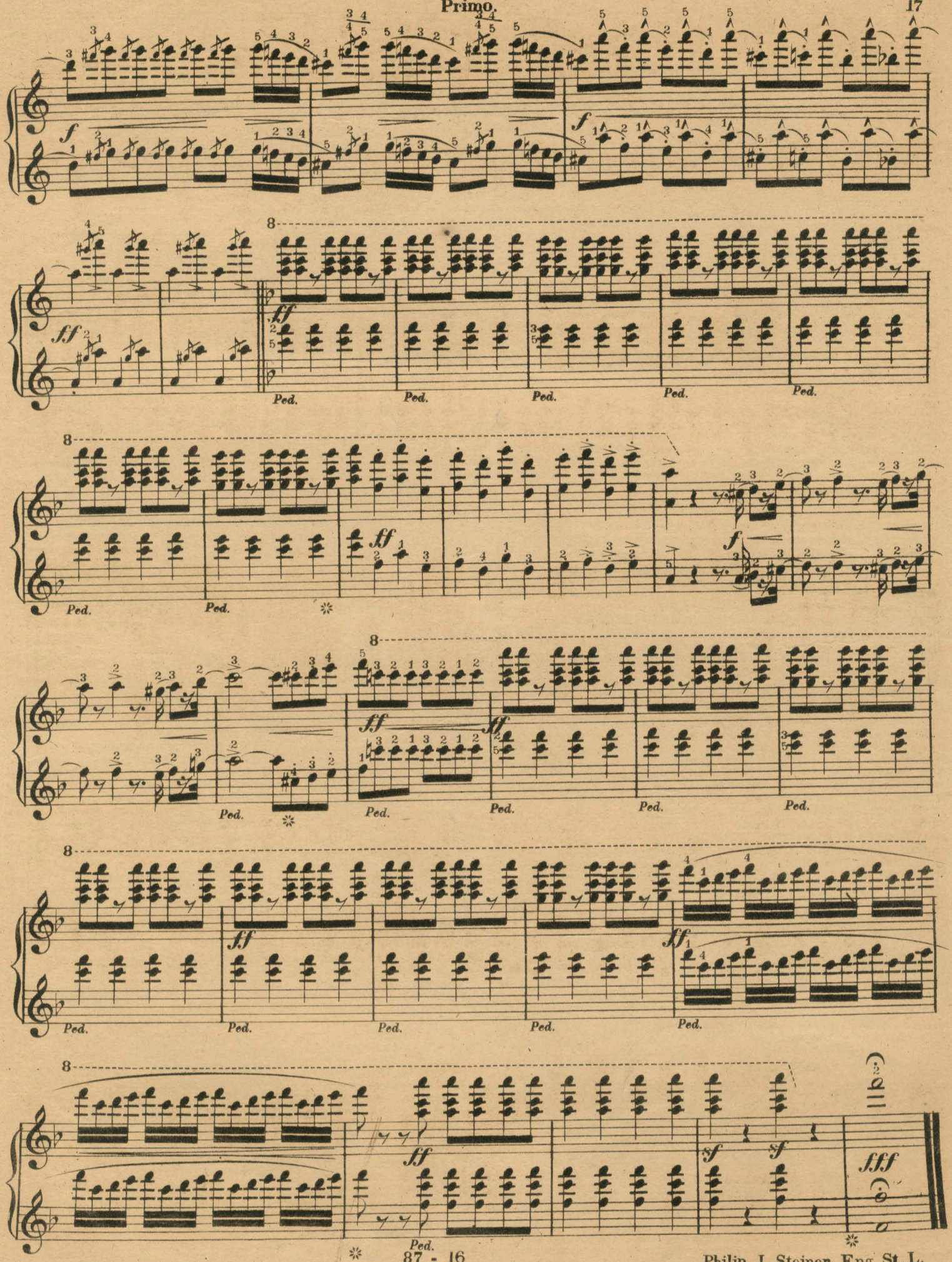
Ped. ✲ Ped.

ff *ff* *ff*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

ff *ff* *sf* *sf* *fff*

Ped. Ped. ✲



Philip J. Steiner Eng. St. L.

What Competent Critics Say of Kunkel's Royal Edition.

From

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famous in two hemispheres both as Composer, Pianist and Co-editor with Liszt, von Buelow and Reinecke of Breitkopf & Haertel's Pracht-Ausgabe.

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Yours sincerely,

LOUIS MAAS.

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E. R. KROEGER.

ST. LOUIS, Mo., Sept. 9, 1886.

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Yours very truly,

ERNEST R. KROEGER.

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Truly yours,

MARCUS I. EPSTEIN.

ABRAHAM J. EPSTEIN.

ST. LOUIS, Sept. 3, 1886.

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LOUIS C. ELSON,

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LOUIS C. ELSON.

From the great Pianist and Composer,

JULIE RIVE-KING.

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I am more than pleased, I am delighted, with your "Royal Edition." It is, in my humble opinion, far superior to the best European editions. The excellent fingering, intelligent phrasing and great correctness of its different numbers, are a credit to the American enterprise of your house.

Your editions cannot fail to be all but universally adopted by the better class of teachers, and I have no doubt you will thus be eventually repaid for the large sums you must have paid the revisors. I have missed my July number of your *Musical Review*, please supply it, as I preserve the volumes. "Could not keep house without it," you know.

Yours truly,

JULIE RIVE-KING.

NEW YORK, Aug. 25, 1886.

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CARLYLE PETERSILEA.

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Yours truly,

FRANZ BAUSEMER.

ST. LOUIS, Sept. 5, 1886.

From the great Composer, Pianist and Teacher of New York City,

WILLIAM MASON.

Messrs. Kunkel Bros.:

GENTLEMEN:—Please accept my thanks for the publication you sent me, which, after considerable delay, reached me safely at last. You ask my opinion of the edition of Czerny's *Etudes de la Vélocité* (Royal Edition). I have examined it with interest, and think your suggestions and additions both practical and useful.

Very truly yours,

WILLIAM MASON.

From the renowned Composer and Teacher,

EUGENE THAYER.

Messrs. Kunkel Bros.:

DEAR SIRS:—Allow me to acknowledge the receipt of your edition of Czerny's Velocite Studies, (Royal Edition). It seems to me the best and most useful edition of these world renowned studies I have yet seen. The "ossia" arrangement for the left hand must be of special benefit; for as you say in your preface, the left hand is altogether too much neglected. I wish all the students of piano and organ in our country could be brought to realize the great advantage and benefit which would result if they were to give more attention to studies of this kind. I wish you much success with your beautiful edition. Very truly,

EUGENE THAYER.

From the distinguished Critic, Composer and Teacher,

KARL KLAUSER.

FARMINGTON, CONN.

Messrs. Kunkel Bros.:

Your edition of Czerny's Studies of Velocity (Royal Edition), is received with thanks. I always have considered them very valuable and even indispensable for teacher and pupil. The revised fingering and the explanatory notes of Messrs. Bausemer and Kunkel add to the usefulness of the work, and thus modified it forms an excellent introduction to Cramer—Buelow.

Yours very respectfully,

KARL KLAUSER.

From the eminent Pianist, Organist and Teacher,

D. DE FOREST BRYANT.

FORT SCOTT, KAN., March 27th, 1888.

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Very respectfully yours,

D. DE FOREST BRYANT.

From

CLARENCE EDDY.

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Dear Mr. Kunkel:

The specimen copies I have seen from your Royal Edition are worthy of the strongest endorsement. I am exceedingly pleased with the correctness and remarkable care in editing, which are so conspicuous throughout every number, while the uniform and complete system of fingering, phrasing, dynamic and pedal marking, make your edition of extraordinary value to the teacher and pupil. I shall take much pleasure in recommending the same.

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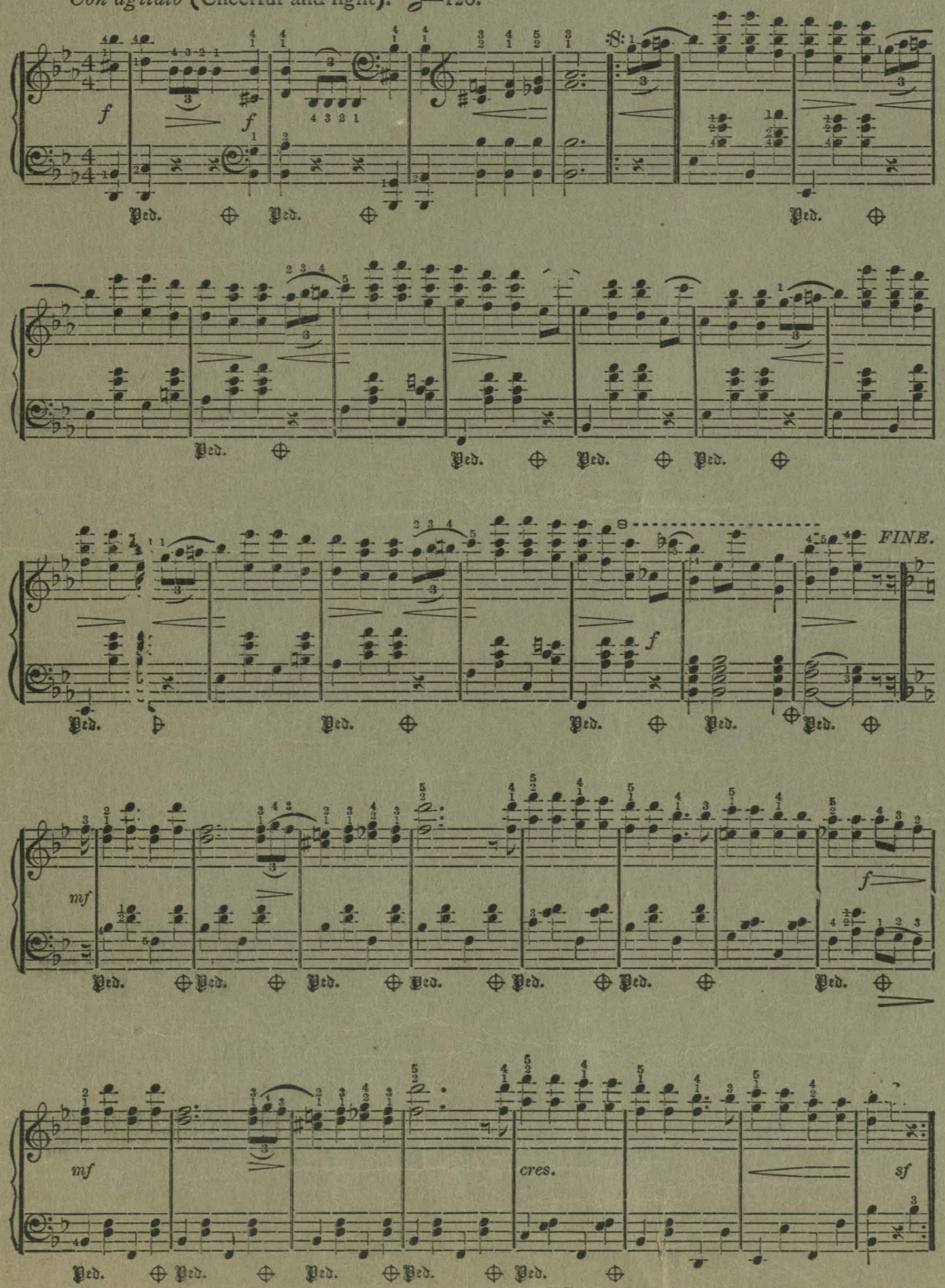
CARELESS ELEGANCE.

QUICKSTEP. *GEO. SCHLEIFFARTH.*

Con agitato (Cheerful and light). ♩=126.



Repeat from 𝄋 to FINE, then go to TRIO.

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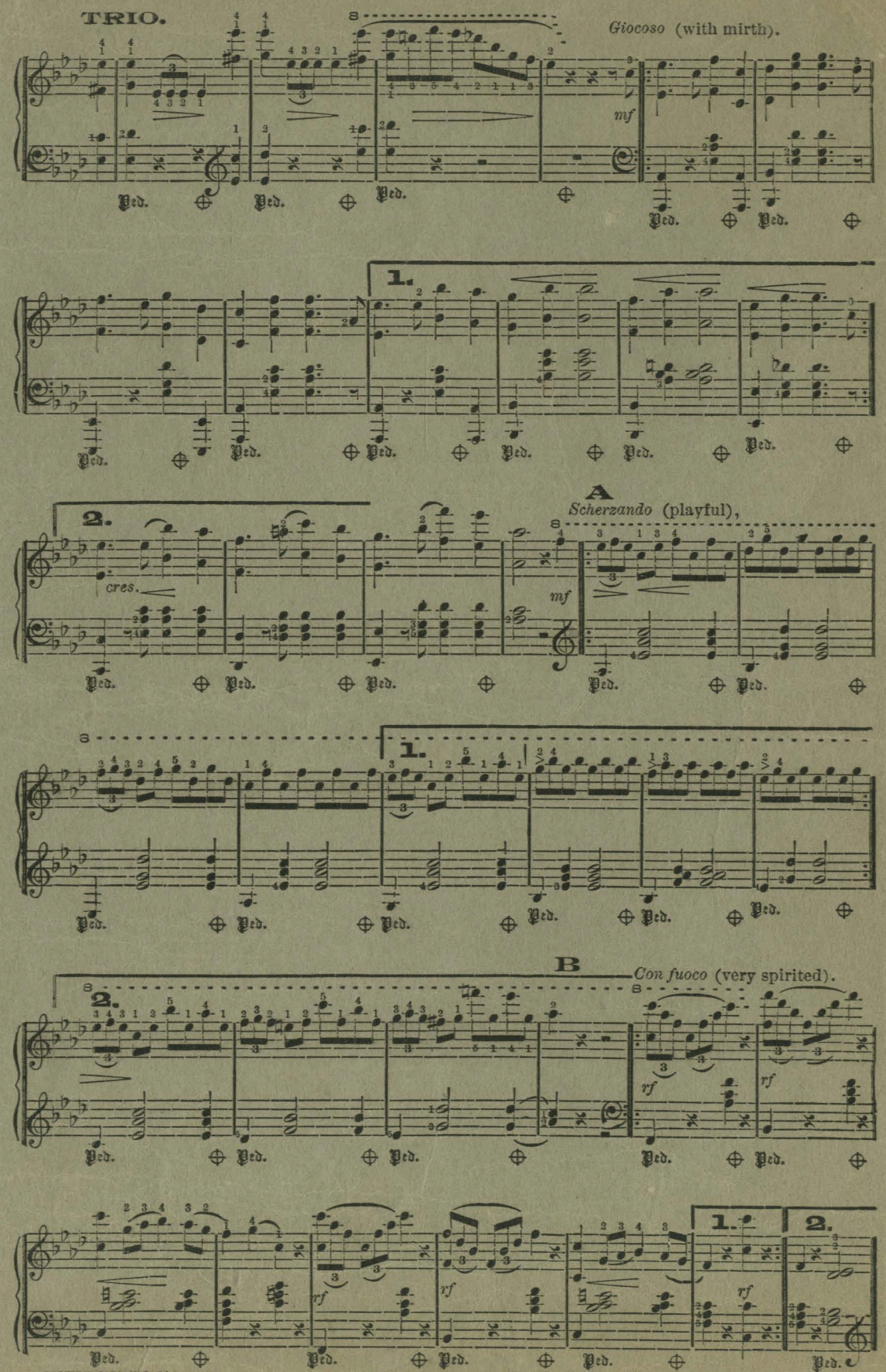
TRIO.

Giocoso (with mirth).



Repeat from **A** *in the Trio to* **B**. *then play from the beginning to FINE, which closes the piece.*

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ALPINE STORM.

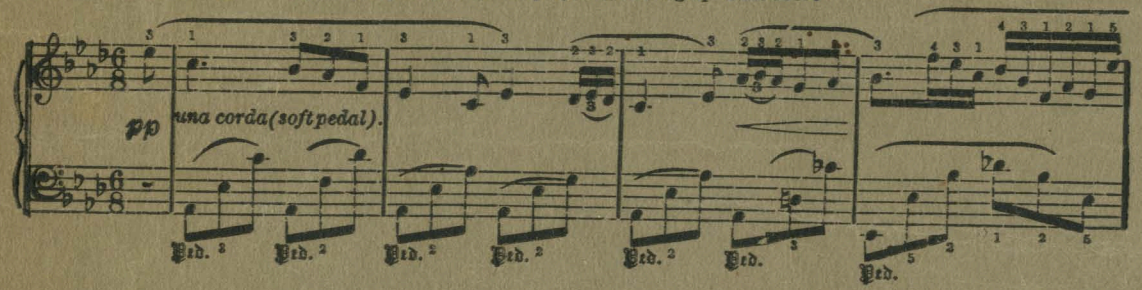
A SUMMER IDYL.

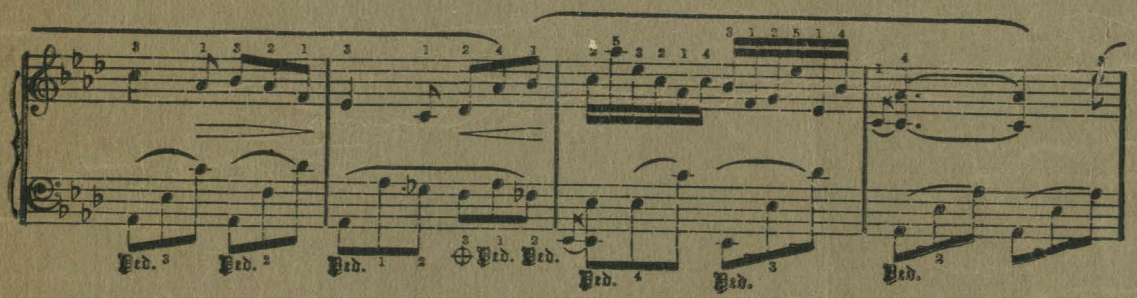
Pastoral Movement from Chas. Kunkel's celebrated Alpine Storm.

This composition may be called a tone picture of pastoral summer life. All is peace in the Alpine valley where the young shepherd tends his sheep. For the time being, however, he has left the responsibility of his flock to his faithful and well trained dogs, for his mind is now upon the lamb of another flock, Lisette, whose mother's cottage he can see in the distance. He thinks that even now he spies her in the meadow caressing her pet lamb, and he takes up his oboe in the hope that some faint echo of her favorite love song may reach her ears and tell her that Jacques is thinking of her. While he is playing this melody, the distant thunder of an approaching summer shower is heard, but, too much absorbed in his music or the thoughts of her who is its inspiration, he hears it not and continues to play. A louder rumble, however, recalls him to the present realities of life and the necessities of his fleecy charge, and changing his tune he gives his dogs the signal to drive the flock under shelter. Hardly is this done when the rain begins to fall and the storm's precursor, the wind, to hiss through the mountain pines. Soon the storm breaks in all its fury, the mountain torrents leap from rock to rock, the trees twist their arms as if in agony and bend before the Storm King as if asking for mercy at his hands. Their prayer is heard. The Storm King departs; the sun breaks through the clouds; a million rain-drops sparkle like diamonds on each tree; the birds twitter to their mates in the branches; the young shepherd signals his flocks to return to the pasture and resumes his song to his love in the distance, while the faint and fainter rumble of the thunder tells that the storm is now disappearing in the farness.

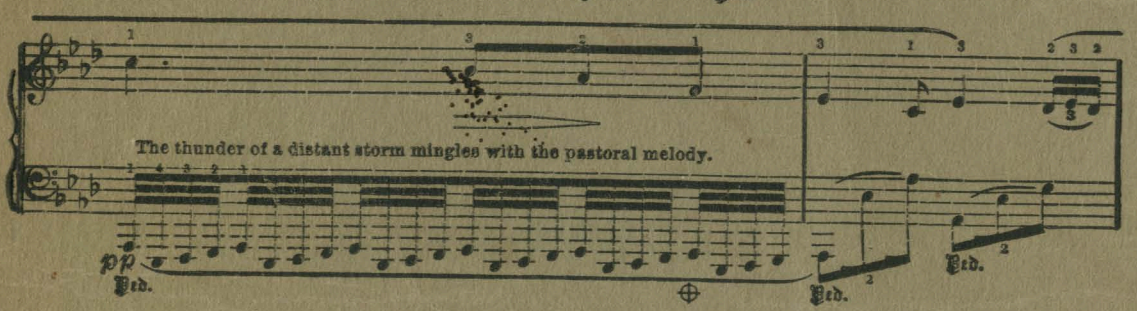
CHARLES KUNKEL, Op. 105.

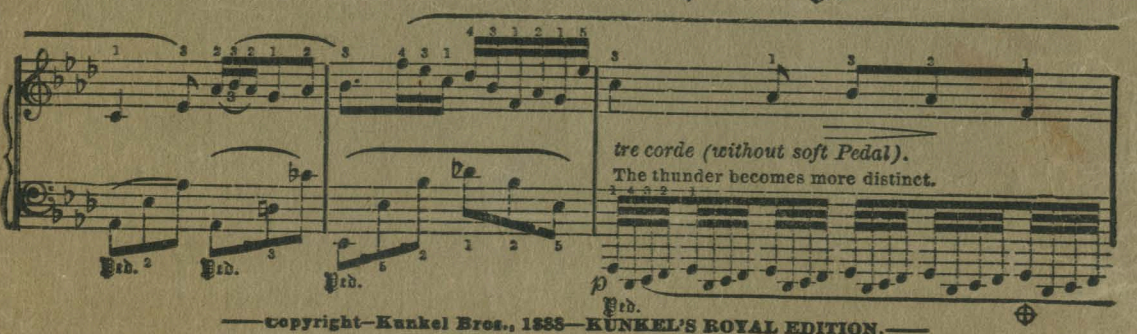
Moderato. ♪— 144. The young shepherd plays a love song upon his oboe.





The thunder of a distant storm mingles with the pastoral melody.





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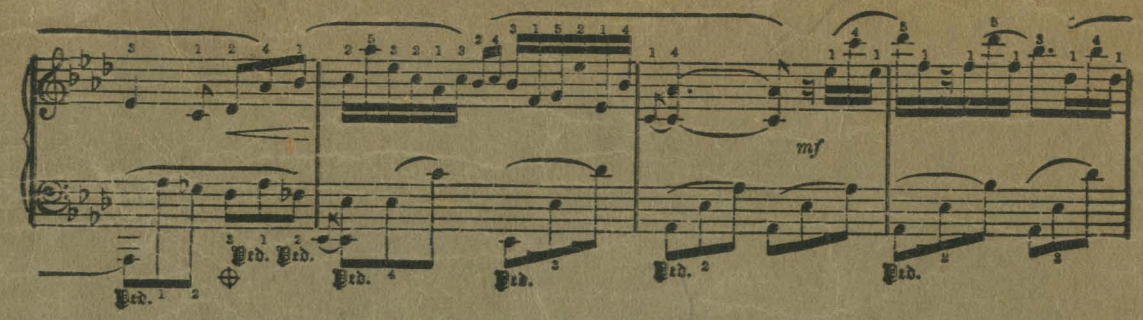
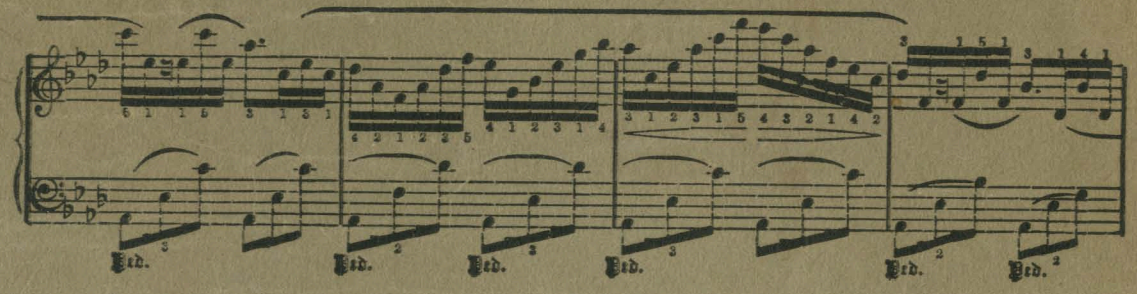
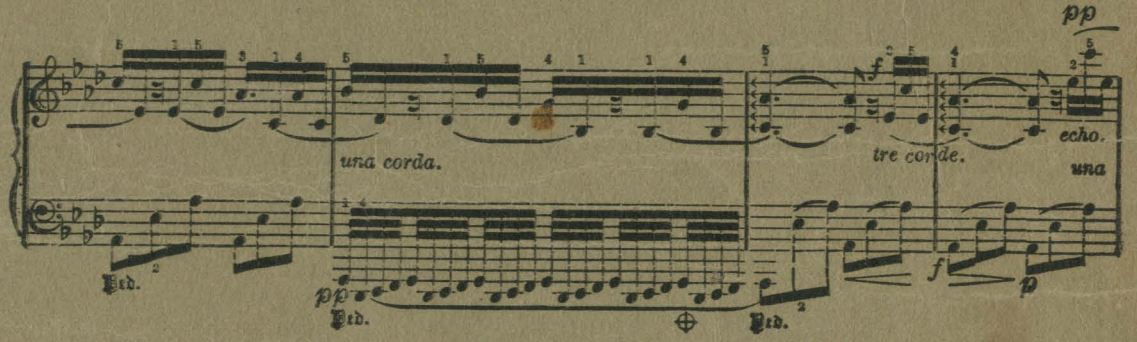
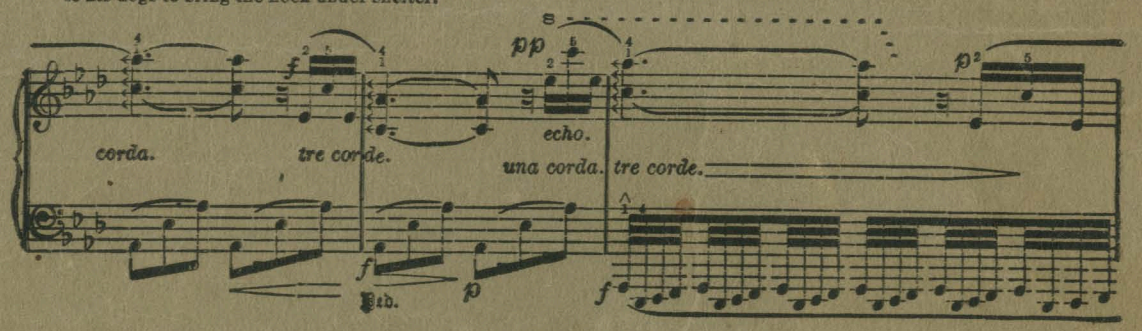


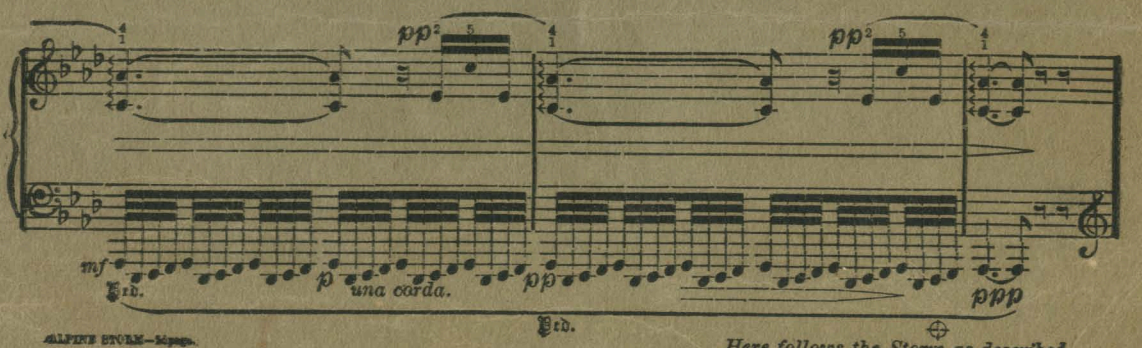


The shepherd gives a signal



to his dogs to bring the flock under shelter.





ALPINE STORM—Kunkel.

Here follows the Storm as described.

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